

on Crime and Drugs be authorized to meet to conduct a hearing on "Making America's Streets Safer: The Future of the COPS Program," on Wednesday, December 5, 2001, at 1:30 p.m., in SD226.

Witness List

Panel I: Viet D. Dinh, Assistant Attorney General, Office of Legal Policy, U.S. Department of Justice.

Panel II: Thomas P. Gordon, County Executive, New Castle County, Delaware; Colonel Lonnie Westphal, Chief, Colorado State Patrol, Vice President, International Association of Chiefs of Police; Steve Young, Lieutenant, Marion City Police Department, National President, Fraternal Order of Police; Mike Brown, Sheriff, Bedford County, Virginia, National Sheriffs' Association; Dr. Jihong Zhao, Professor, Department of Criminal Justice, University of Nebraska at Omaha; and David Muhlhause, Policy Analyst, Heritage Foundation.

The PRESIDING OFFICER. Without objection, it is so ordered.

SUBCOMMITTEE ON SCIENCE, TECHNOLOGY AND SPACE

Mr. CONRAD. Mr. President, I ask unanimous consent that the Subcommittee on Science, Technology and Space of the Committee on Commerce, Science, and Transportation be authorized to meet on Wednesday, December 5, 2001, at 9 a.m., on the response of the technology sector in times of crisis.

The PRESIDING OFFICER. Without objection, it is so ordered.

PRIVILEGE OF THE FLOOR

Mr. LUGAR. Mr. President, I ask unanimous consent that Carol Olander, Dave White, and Benjamin Young, detailees to the Agriculture Committee from the Department of Agriculture, be granted privileges of the floor during the pendency of the farm bill.

The PRESIDING OFFICER. Without objection, it is so ordered.

MORNING BUSINESS

Mr. REID. Mr. President, I ask unanimous consent that the Senate now proceed to a period of morning business with Senators allowed to speak therein for a period not to exceed 5 minutes each.

The PRESIDING OFFICER. Without objection, it is so ordered.

CONGRATULATIONS, VASSILI SULICH

Mr. REID. Mr. President, on Saturday evening, December 15, the Las Vegas Philharmonic will be recognizing the work of one of Nevada's true cultural treasures, Vassili Sulich. I am pleased to speak of the vision and the accomplishments of this fine man.

In 1981, Vassili Sulich received the State of Nevada Governor's Arts Award for "Outstanding Individual Artist," an award which recognized his role in es-

tablishing the Nevada Dance Theatre and for bringing classical ballet to southern Nevada. This award is only one of many that have been bestowed upon Mr. Sulich, but it represents what he has meant, and still means for the cultural evolution of my home state.

Born on the island of Brac, Yugoslavia, Vassili Sulich began imagining and improvising performances from an early age. As a refugee in Egypt, during World War II, he joined a Yugoslav children's theatre, which continued performing in Europe after the war. He received classical dance training with the Zagreb Opera Ballet, and he remained in the theatre ever since.

In 1952, he received a scholarship to study in London. One year later, he moved to Paris to be a member of the Ballet de France de Janine Charrat. Paris became his home for eleven years, where he rose to the status of Danseur Etoile; first with Ballet des Etoiles de Paris and later with other companies and opera houses.

During this time, he performed as a principal dancer in many ballets, partnering such famous ballerinas as Ludmilla Tchérina, Zizi Jeanmarie, and Colette Marchand. He made many appearances on television and film, and starred in "Geraldine" with Geraldine Chaplin.

In 1960, Vassili was named the principal dancer at the Lido de Paris, and he began his choreographic career with "Suite Lyrique," "The Wall," and "Oedipe-Roi" with Jean Cocteau and composer Maurice Thiriet. In 1964, he came to New York as a principal dancer with "Folies Bergere" on Broadway and to study with Martha Graham.

That same year, he was offered a three-month contract by the producer of the "Folies Bergere" at the Tropicana Hotel in Las Vegas. It turned out to be a collaboration that lasted nine years. He was also named as ballet master, rehearsing and employing replacements for dancers and showgirls. The management of the Tropicana was always available to help, and even recreated a studio atmosphere in the theatre for ballet instruction in the afternoons and between shows.

After several years in Las Vegas, Sulich missed the beauty and focus of classical ballet, and he approached the University of Nevada, Las Vegas, offering to teach classical dance. That same year, he organized his first "Dance Concert" in the UNLV Judy Bayley Theatre, choreographing three ballets for 26 voluntary dancers from shows on the Las Vegas Strip. The program received such enthusiastic acclaim that in May of 1973, he presented a second Dance Concert. The projects were labors of love: no one was paid, the dancers furnished their own costumes, and the university provided technical support.

In 1974, a board of directors was formed, and the Nevada Dance Theatre came into existence, with Vassili Sulich at the helms as Artistic Direc-

tor. Within a few years, the Nevada Dance Theatre was home to 23 professional dancers, providing classical ballet at home and touring the United States to critical acclaim. The Company was even recognized by Dance Magazine as one of the 10 best regional ballet companies in America.

Since founding the Nevada Dance Theatre, Sulich has choreographed fifty-one ballets, ranging from classical to contemporary to dramatic works with wide audience appeal. One of his works, "Mantodea," received international acclaim in Bulgaria and Russia and was filmed for Belgrade television. He has staged "Mantodea" for ballet companies in Canada, New Zealand, Singapore, Hong Kong, Hungary, and the United States. And just this year, he was again commissioned to stage the ballet in Brazil.

After twenty-five years, Vassili Sulich retired from the Nevada Dance Theatre, but he has not retired from cultural service. He was instrumental in the forming of the Las Vegas Philharmonic, and he has recently penned an autobiography, "Vision in the Desert: A Dancer's Life."

I am proud to take this opportunity to congratulate Vassili Sulich for a lifetime of artistic achievement. He is indeed a cultural treasure and an ambassador for the arts in Nevada, our nation and the world.

DEPARTMENT OF TRANSPORTATION APPROPRIATIONS

PAYMENT FOR WORK PERFORMED

Mrs. HUTCHISON. Mr. President, regarding this week's Senate passage of the fiscal year 2002 Transportation appropriations conference report, Senator DURBIN and I have recently become aware that several of the major contractors on the Tren Urbano project have substantial disputes outstanding with Puerto Rico concerning payment for work performed on the project. I find this troubling given the extent of oversight we have come to expect of major transit projects like this one.

Mr. DURBIN. I certainly agree with Senator HUTCHISON. It is indeed important that these transit projects be managed efficiently, and preferably without dispute; otherwise, these projects are viewed by the contracting community as more risky, and thus they become more costly to deliver, to the detriment of the taxpayers who ultimately bear the financial burden of these projects.

Mrs. HUTCHISON. I understand that the FTA is currently withholding approximately \$165M of funding for the Tren Urbano Project, and has required a more accurate cost estimate and schedule for the Project than has been previously furnished.

Mr. DURBIN. I want to encourage FTA to release only such funds as it considers appropriate in order to resolve outstanding disputes with respect to payment for work performed on the Tren Urbano project, and suspend all further Federal funding for the project.